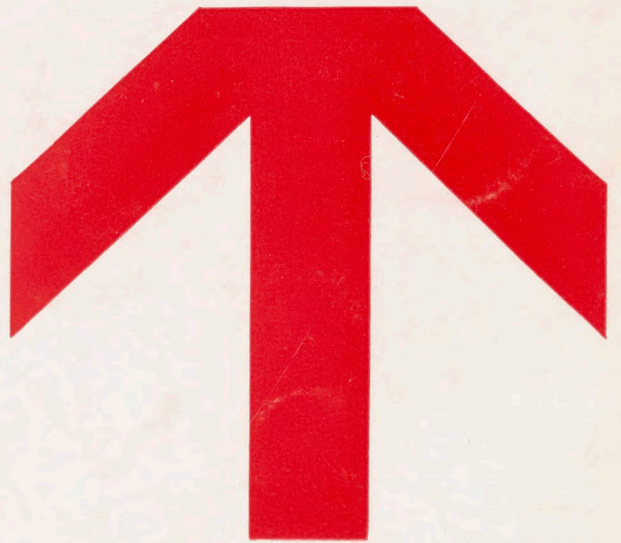
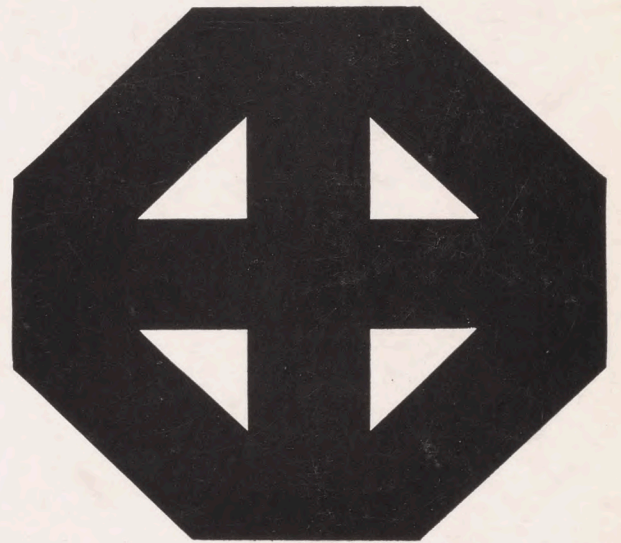
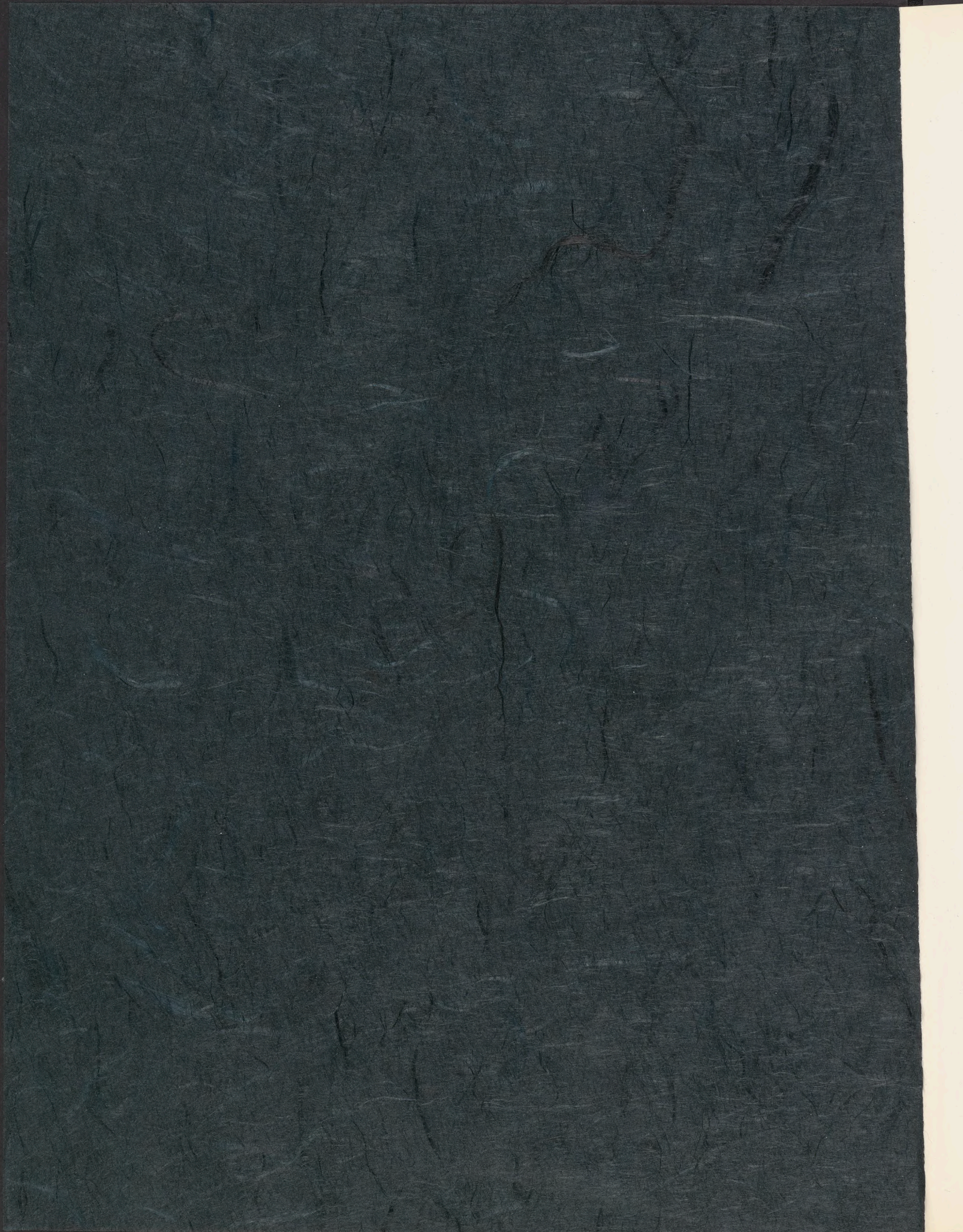


**contemporary
japanese
painting**





CONTEMPORARY JAPANESE PAINTING

AN EXHIBITION ORGANIZED UNDER THE JOINT SPONSORSHIP
OF THE EMBASSY OF JAPAN IN THE UNITED STATES OF AMERICA
AND THE KOKUSAI BUNKA SHINKOKAI IN TOKYO JAPAN

THE CORCORAN GALLERY OF ART — WASHINGTON, D.C.

OCTOBER 1 — NOVEMBER 29, 1964



artists
in the exhibition

HASEGAWA Akira

HIDAI Nankoku

IMAI Toshimitsu

INDO Hisashi

ISOBE Yukihiisa

ITO Takayasu

KUNO Shin

MAEDA Josaku

MIZUTANI Isao

MORITA Shiryu

MOTONAGA Sadamasa

NOMURA Ko

OHNO Hidetaka

OKABE Sofu

SHIMOMURA Ryonosuke

TAKAHASHI Shu

TOMIOKA Soichiro

YOSHIHARA Jiro

artists

in the exhibition

INTERVIEW WITH

THE ARTISTS

BY J. J. J. J.

(NEW YORK)

THE ARTISTS

THE ARTISTS

THE ARTISTS

THE ARTISTS

THE ARTISTS

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FOREWARD

This is the sixth exhibition in a series planned to convey the scope and diversity of contemporary painting from many countries. The preceding exhibitions have been devoted to the art of European countries. In extending the series, it was natural that we should currently choose Japan, with her unique blend of centuries-old tradition and fresh contemporary viewpoint.

This exhibition was selected by Richard A. Madigan, Assistant Director of The Corcoran Gallery of Art, during a seven weeks' visit to Japan in 1964. While many artists represented here are well-known outside their native country, some are relatively unknown except to those who have actively observed the contemporary scene in Japan. We have been highly selective in the inclusion of these eighteen artists in order to show the vitality and breadth of contemporary Japanese art.

The Corcoran Gallery of Art is indebted to many individuals, museums and organizations who have, in diverse ways, assisted in the preparation of the exhibition. The Embassy of Japan, under whose sponsorship this exhibition was organized, has offered invaluable assistance. The Ambassador of Japan, His Excellency Ryuji Takeuchi, has taken keen interest in our project and his staff has been most helpful, especially Mr. Isaburo Mukumoto, First Secretary and Mr. Sumio Edamura, Second Secretary, Information and Cultural Affairs.

On the other side of the Pacific, the personnel of Kokusai Bunka Shinkokai, The Society for International Cultural Relations, have been of assistance in many ways. To the staff, especially Kikuji Yonezawa, Managing Director, Sango Takahashi and Yasuo Inoue, we extend our thanks. We are indebted to Mrs. Elise Grilli, Art Critic for *The Japan Times*, who has written the perceptive and thoughtful introduction to this exhibition catalogue. The dealers, collectors and artists who have lent their works are due our warmest and most sincere thanks.

HERMANN WARNER WILLIAMS, Jr.
Director The Corcoran Gallery of Art

Contemporary Japanese Painting

The Corcoran Gallery has been presenting a series of exhibitions centering on the manifestations of modern painting in various countries. It is possible to regard an exhibition of modern Japanese art as simply one link in this series and no more, but this would certainly not probe into the qualities that differentiate the approach of an Asian country, which comes to modernism from quite another side than, let us say, Finland or Bulgaria or some other land on the fringes of European culture.

Whatever problems beset the artist in Europe and America also affect the Japanese artist, and many other difficulties enter in addition. As a creative person and as a member of his society, he experiences a double set of conflicts, those of his own world and those of the Occident which he is approaching. This very public now gathered in America awaits from Japanese modernism something special, something vaguely different and "Japanesey", something modern yet tinged with an Oriental tradition of renowned great art. His own public in Japan expects an artist to be either traditional in the Oriental sense or else to deviate completely into a distinct internationalism. And the artist himself?

Many a young Japanese artist would like nothing more than to throw off the incubus of a heavy tradition and to plunge into the refreshing stream of the art world in Paris or New York. He senses there a freedom to create and to originate in what seems (at a distance) to be a gloriously new and uninhibited milieu. He is striving for a cosmopolitanism alluringly vital, exciting, and infinitely variable. To gain the scintillating glory of international fame, for that he would gladly discard his own great history of ink painting and calligraphy; the profound revelations of Buddhism and the arts of Zen; the architectural refinements of temples and gardens; and the decorative acuteness of golden screens and of fine pottery. This does not appear to be too high a price when one is young and eager to burst all fetters, to escape from this ancient Japan and its over-rich tradition.

Sooner or later the artist comes to regret this abandonment of his native roots or he is gently guided back by those very same Occidentals whom he wants to emulate. He slowly is made to recognize in the long tradition, that stretches back for some three thousand years or more, many elements of design which are now designated as "modern". Japan in particular, even more than China, has always inclined to an art procedure close to the present-day taste for abstract design. Long before the arts of writing and painting were transmitted from China, her great mentor, Japan had evolved a special genius for using natural materials with sensitive manipulation. Ancient Japan approached the forms of trees and rocks and sand with a veneration resembling that which we now lavish on *objets trouvés*. This feeling for forms in nature was strengthened by the poverty of the small islands, where metals and jewels were scarce, but where rough clay and weathered wood were cherished for their texture and their gnarled appearance. Loving hands would lift such natural forms, would rake or prune or place with fine regard for compositional effects, without much torturing or transforming of the elements nature had provided.

This most ancient Japanese heritage of sheer manipulation is now recognized as a fundamental and deeply instinctive approach to art. Over the centuries it has been refined, made subtle and more sensitive. It gained a philosophical dimension when Buddhism later added the importance of "emptiness", of bareness, of renunciation. The austere treatment of natural forms with utmost restraint and simplicity has become the most characteristic element of Japanese

art. It is still ubiquitous in the countryside as well as in art collections. The Japanese artist is surrounded by austerities and refinements from his infancy on, until he takes quite for granted this valuable ingredient in his environment.

When painting and writing flowed into Japan from China during the early centuries of our era, the calligraphic line and colorful imagery replaced, for a time, the earlier primitive materials and simple handling. The expressive brush stroke in black ink became the mainstay of writing and painting, or even of the later woodblock prints. The color harmonies added to this skeleton of ink were generally somber, murky, oddly "old" and subtle. Only for the very young could brilliant tonalities and contrasting colors appear meaningful. Even the richest colors on golden screens appear muted to the eyes of the Western world.

This historic heritage still surrounds the Japanese artist of today, whether he is aware of it or not, whether he welcomes it or not. The schools teach him the arts of the West as well as those of the East. Life in Tokyo or other large cities in Japan may, in fact, overbalance in the direction of Occidental modernism. Clothing and food and furniture are becoming increasingly international. And yet the ancient shapes and colors and patterns persist, or are actually encouraged to come back. This reverse trend owes a great deal to the admiration of Oriental design, as it is emphatically reiterated by all critics and art lovers from the other side of the world.

Paradoxes and contrasts and violent oppositions permeate the whole art scene in Japan. Conservatives cherish and preserve every scrap of the ancient arts and also keep these alive by constant reworking of the traditional forms. A radical avant-garde looks to the latest manifestations in all the art capitals of the world. A very large public is ready to accept all extremes in an endless stream of exhibitions that overflow all museums and spill over into department store shows of non-commercial and even scholarly quality. Not only is this public of many millions avidly attending the exhibitions, but it participates in painting and in crafts to an extent that surpasses amateur status.

Out of this great welter of production, the Corcoran show has selected one aspect only. The present exhibition does not attempt to be representative of all Japanese arts of today. It concentrates on the non-representational side of an avant-garde in painting—if the variegated media seen here may still be designated by such a single covering term. Let us say that the arts here assembled share a certain similarity of format, in that they fit into rectangular frames and maintain a fairly flat surface that can be hung on a wall. Beyond this basic two-dimensionality (and even this may be challenged), there is hardly any unity of painting techniques to be seen here.

Painting, in the elementary meaning of applying some pigment with a brush, hardly fits more than a handful of these works. Brush movement emerges most clearly in the calligraphic paintings, naturally enough since this is the most basic approach to two-dimensional Oriental arts. The modern practitioners of this ancient tradition of expressive form in writing now glory in the rhythmic movement and the traces of the brush. For them the expressive line and the dynamic division of space are of greater importance than the content or legibility of calligraphy. The actual shapes of Chinese letters have here undergone the same process of liberation that has allowed the human form to be distorted or abstracted in Occidental art. And, it may be added, similar grumblings have opposed this reduction from representation on both sides of the globe.

The three calligraphers shown here are again very varied in technique and

approach. Okabe remains close to the ancient practice of black ink on paper and he also retains a residuum of legibility. Morita, in this instance, still starts out from the shape of a letter, but by the free flow of lacquer he arrives at a point close to abstraction. Hidai is entirely "non-representational" in that he begins directly with line and motion, yet even he is emphatic in acknowledging his training in traditional Chinese and Japanese calligraphy.

The Japanese designate as *Nihonga* (Japanese painting) any painting which does not employ oil pigments. This distinction is becoming more and more tenuous and will hardly be recognizable beyond the frontiers of its native land. The colors which the *Nihonga* artists use are, to be sure, water-soluble mineral pigments with glue as a binder, but similar pigments are used in the Occident. Furthermore, the placement of such colors on a surface molded and textured to a degree that approaches a bas-relief, this breaks through all the bonds of tradition. Shimomura's grouped panels of his "Wall of Birds" become half sculpture and half painting. The material at the start is a sort of papier-mâché (again a very ancient Oriental technique), but by the time the watery pigment is washed over the surface, the work begins to resemble a stone wall with Aztec carvings. Clearly, materials and techniques cannot confine an artist, but they may furnish him with a basis in tradition from which he may step to a new level.

Oil pigment is used by only six painters in this group and even among these few painters the pigment is handled in a "non-brushlike" manner. Maeda is almost the only one here to plan his canvas as a whole, to add myriads of small forms, and to place his colors with precision and with a delicate brush. The others seem to avoid the brush entirely. They pour, dribble, splash, scratch, or almost paste their pigments on the panel. This may be in conformity with similar procedures of artists in other countries, but it must be confessed that for the Japanese painter it came as a relief to discard the slow method of placing one thick oily brush stroke next to another. It should be remembered that oil painting in the Occidental manner entered Japan less than one hundred years ago and that it arrived there without the preparation of centuries of a realistic, representational approach.

In the aggregate, the artists selected for this exhibition are "constructionists" more than painters. They build up their compositions on a more or less flat surface with a variety of materials. The ingenuity in discovering and utilizing humble materials may be attributed to a long development in Japan. Historic examples of collage, of pasting and imbedding of variegated substances reach back as far as a poetic scroll of the 12th century. Moons of pewter are placed on golden screens; pasted fans are mounted as decorative panels; metal is welded onto metal on elegant swords; and silver letters are inlaid on lacquer boxes. It is part of the Japanese tradition to combine unlikely materials and to create a harmonious design out of strange mixtures.

The modern heirs of this ancient tradition reach for humble and even vulgar materials, like old burlap bags or discarded cardboard matrixes from newspaper presses. Such waste materials are no longer strange to art and have their counterpart in many other countries, but can we not detect a certain restraint and refinement in their handling in Japan? The Italian, Burri, slashes and crumples his sacks with a dynamic violence, while the Japanese, Ohno, places and folds them with utmost restraint and concentration, amounting almost to elegance. A similar approach and result may be seen in the metallic overlays by Kuno. The chaos of crowded newspaper pages becomes a

muted, if surging, composition in the hands of Nomura. Whatever the material—plaster or sand or wood—it seems to become aristocratic through the restraints and refined proportions with which it is manipulated.

This matter of tradition and its value to the present may be more apparent to a historical-minded critic than to the artists, themselves. Conscious and articulate recognition is not absolutely essential to the production of a work of art, nor is the avowed verbal theory of an artist as important as is the deeply submerged visual memory that he has absorbed since childhood. Living in Japan, especially beyond the towering walls of large cities, imparts to a sensitive human being a very rich experience with forms and colors and textures of a particularly purified sort, already in key with the modern insistence on basic design elements. A Japanese artist does not need to pass through realistic representation in order to arrive at abstract design. It is his birthright, if he wants to develop it.

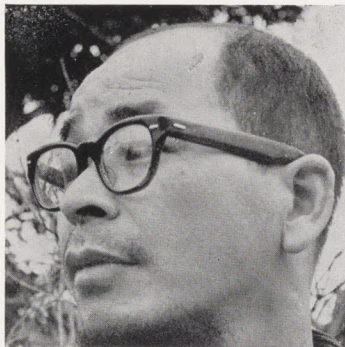
Today this ancient tradition of abstract design has become more than a native Japanese consideration. It has led to the selection of this group of artists for a showing abroad. Even though the present exhibition forms only one branch of an immense tree of art in Japan, it is the branch which leans over into international practice. Perhaps this avant-garde group may have a contribution to make by bringing to the international style a certain vision and manner characteristic of Japan.

ELISE GRILLI

Art Critic,

Tokyo

HASEGAWA Akira



HASEGAWA, Akira. 1229, Kami-Tsuruma, Sagami-hara-shi, Kanagawa-ken
Born in Hokkaido in 1925. Took part in Kôdô Bijutsu Exhibitions from 1947 to 1962 and awarded the Kôdô Bijutsu prize and the Kôdô Bijutsu Membership Prize. Carnegie International Exhibition in 1958 and was awarded the William Frew Prize; Biennale of São Paulo in 1959; International Exhibition of Contemporary Japanese Exhibitions of Mainichi Shimbun from 1960 to 1962; Rio de Janeiro Exhibition in 1963.



- 1 *Work I*
Oil on board
48 7/8 × 57
1963
Lent by the artist

- 2 *Work II*
Oil on board
48 7/8 × 62 1/4
1964
Lent by the artist

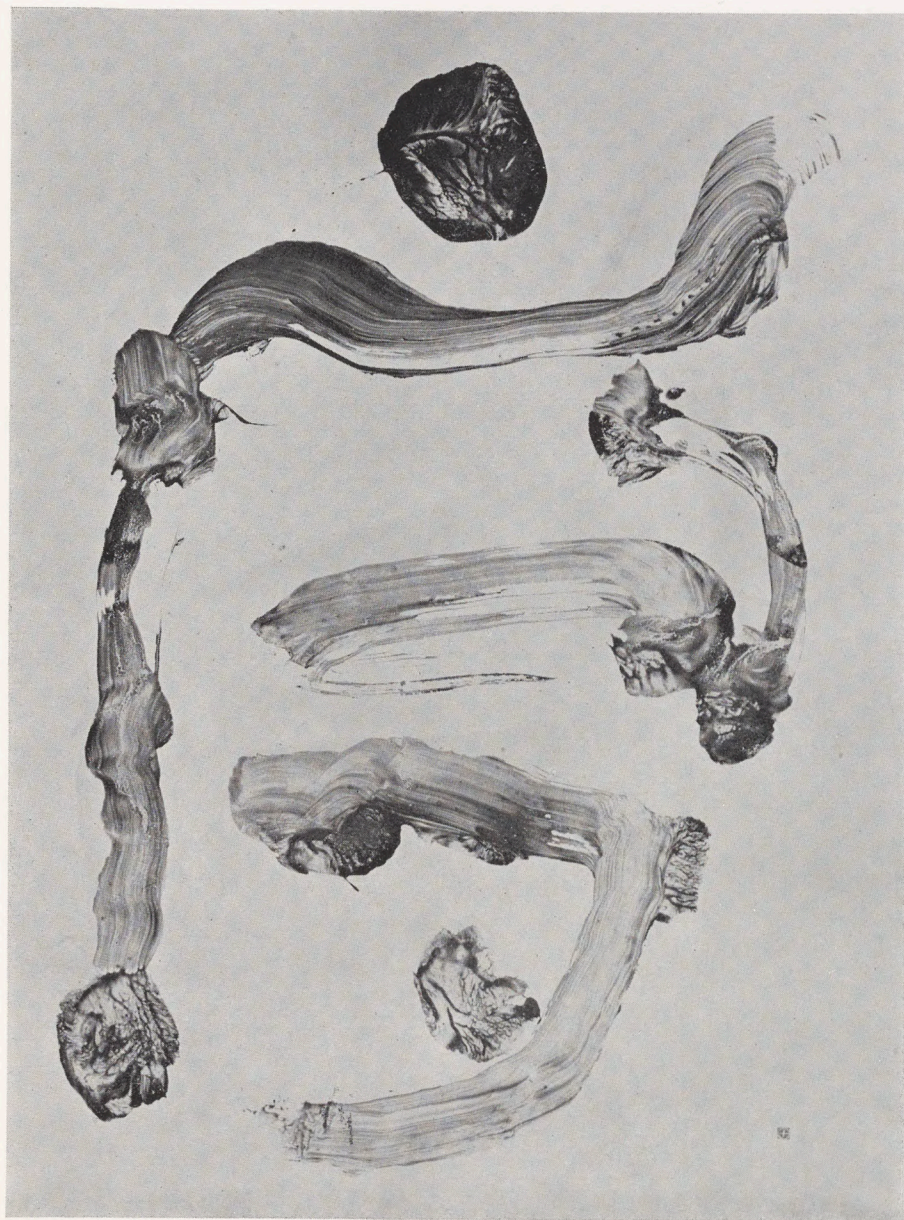
- 3 *Work III*
Oil on board
62 1/4 × 48 7/8
1964
Lent by the artist

HIDAI Nankoku



HIDAI, Nankoku. 1-77, Motomachi,
Naka-ku, Yokohama

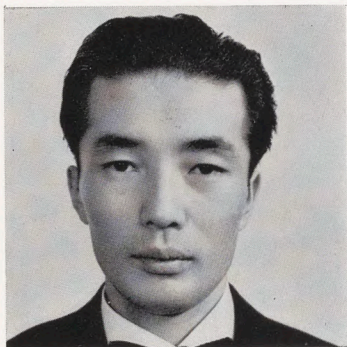
Born in Kamakura in 1912. Studied with father, Hidai Tenrai, who was a member of the Imperial Art Academy. First to hold the Abstract Calligraphy Exhibition in 1946. Took part in: traveling exhibition in Europe in 1955; "Tradition and Renovation in Japanese Art" in Holland in 1959; Biennale of São Paulo in 1959. Gave calligraphy lessons in San Francisco and Friburg in 1960. Represented in traveling exhibition of SUMI painting in United States in 1961; in an exhibition of Modern Japanese Calligraphy in Germany in 1962; "Schrift und Bild" in Holland and Germany in 1963; and in the Museum of Modern Art in Australia in 1963. Held numerous individual exhibitions in Japan and abroad. Represented in museums in Holland, United States (The Museum of Modern Art, New York), and Australia.



6

- 4 *Work 63-19*
Sumi on paper
60 × 48
1963
Lent by Mr. Richard Brown
Baker, New York
- 5 *Work 63-10*
Sumi on paper
47 1/2 × 34 1/2
1963
Lent by Mi Chou Gallery,
New York
- 6 *Work 63-11*
Sumi on paper
49 1/2 × 36 3/4
1963
Lent by Mi Chou Gallery,
New York

IMAI Toshimitsu



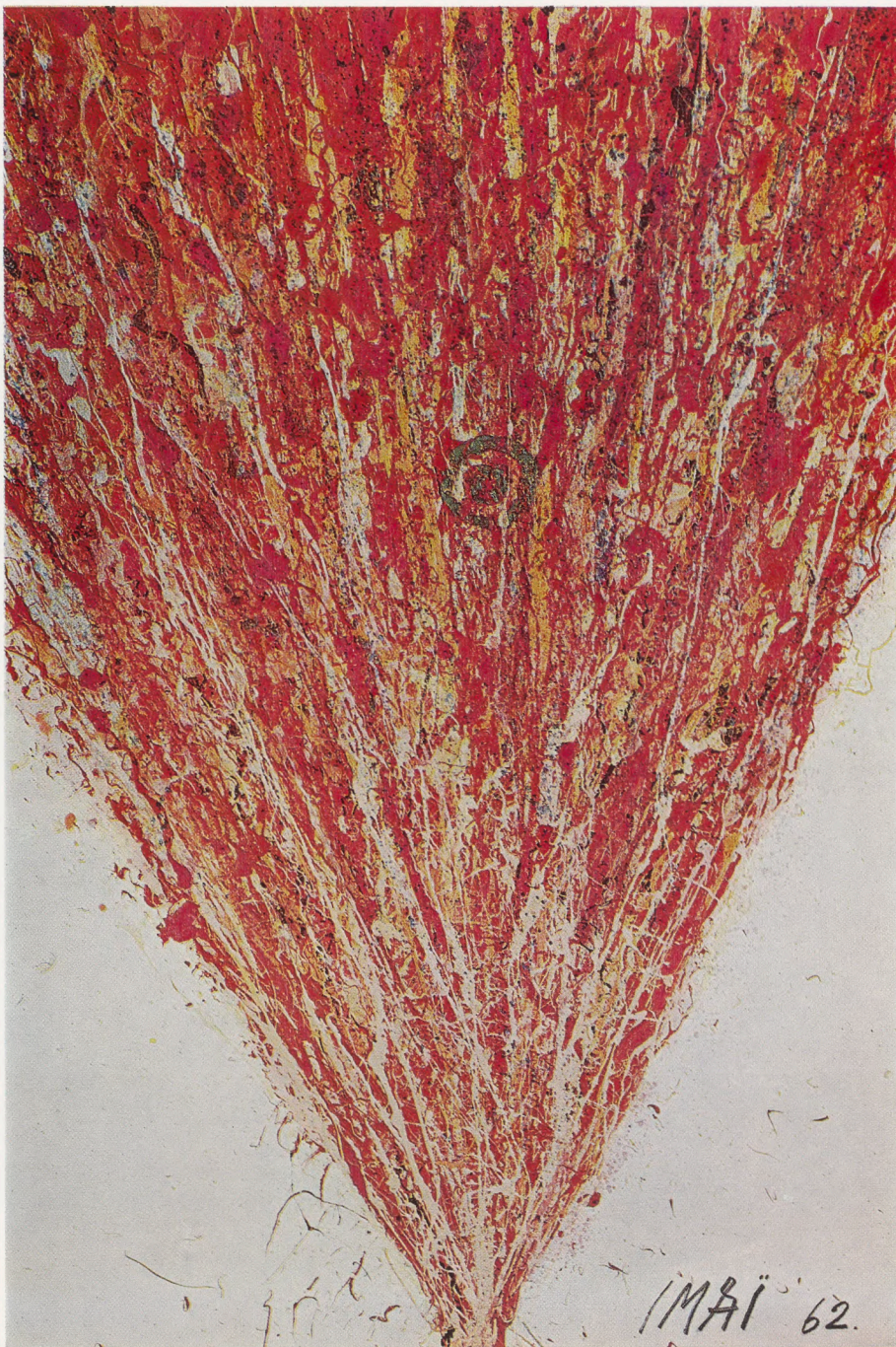
IMAI, Toshimitsu. 27 rue du Rhin,
Paris 19^e, France

Born in Kyoto in 1928. Gained the first prize of the Salon in Osaka and a prize for young painters of the Salon in Tokyo in 1951. Settled in Paris in 1952. Took part in: "The Second Condemnation of S. Brabant" in 1957; Biennale of Paris, 1959; "All Italian Galleries" in Florence in 1963. Won a prize in the Fifth Contemporary Japanese Art Exhibition. Has had a number of individual exhibitions in Japan and abroad.

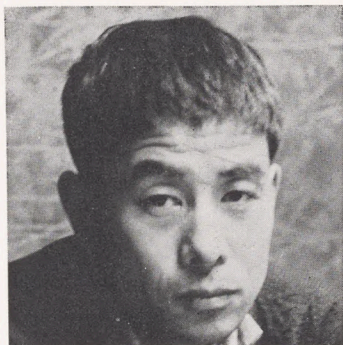
7 *Onde*
Oil on canvas
51 1/4 × 63 1/2
1962
Lent by the artist

8 *Victoire*
Oil on canvas
50 7/8 × 35
1962
Lent by the artist

9 *Generation*
Oil on canvas
76 3/4 × 102 3/8
1963
Lent by the artist



INDO Hisashi



INDÔ, Hisashi. 1480-2, Katayanagi, Omiya-shi, Saitama-ken
Born in Hokkaido on December 30, 1925. Started to paint without a teacher in 1948. Member of Yomiuri Independents since 1950; Nika exhibition from 1950 to 1959. Invited to Mainichi Shimbun art group exhibition in 1951; Asahi Shimbun, outstanding works of art in 1961; Pan Pacific International Exhibition of Young Painters in 1962; Several individual exhibitions in Japan.

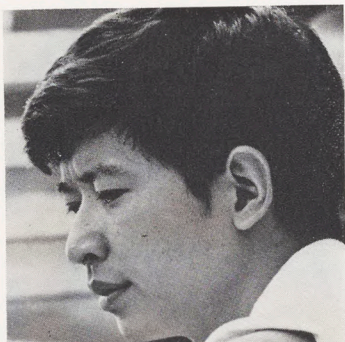
- 10 *Work 1963.8,1.A*
Oil on canvas
71 1/4 × 71 1/4
1963
Lent by the artist

- 11 *Work 1963.8,2.A*
Oil on canvas
71 1/4 × 71 1/4
1963
Lent by the artist

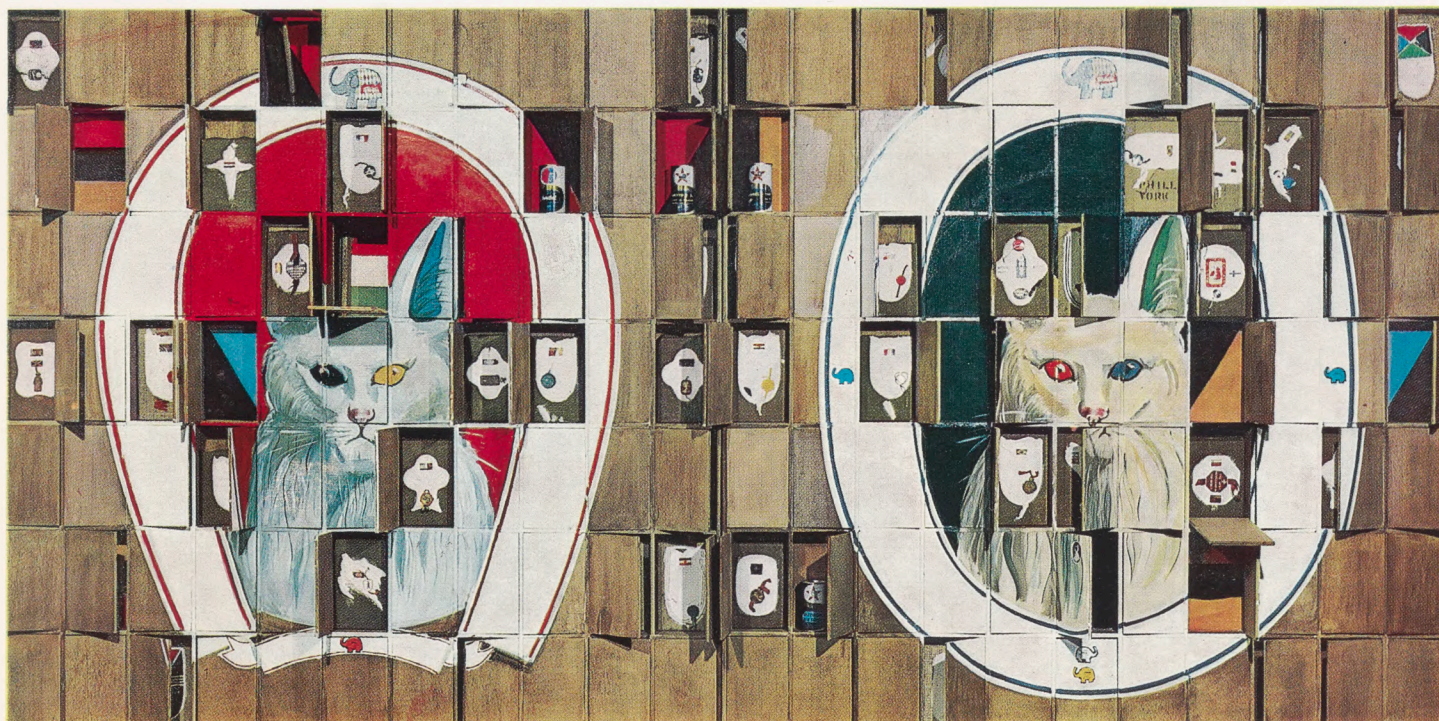
- 12 *Work 1963.11,18.A*
Oil on canvas
76 × 51 1/4
1964
Lent by the artist



ISOBE Yukihiisa



ISOBE, Yukihiisa. 1-8, Aoyama Kita-machi, Akasaka, Minato-ku, Tokyo
Born in Tokyo in 1936. Graduated at the art course, Tokyo University of Arts, in 1959. Took part in Second Tokyo Biennale of Prints in 1960; Yomiuri Independents, "Structures de Répétition" in Paris, "Strutture e Stile" in Torino, Third Tokyo Biennale of Prints and Contemporary Japanese Prints in 1962 respectively; Asahi Shimbun, outstanding works of art, Biennale of São Paulo, Biennale of Tokyo (won a prize) and Exposition Internationale de Gravure in Ljubljana in 1963 respectively.



15

- 13 *Work 63-54*
Paint and marble dust on
board
72 × 72
1963
Lent by the artist
- 14 *Work 64:1&2*
Mixed media
72 × 157 1/8
1964
Lent by the artist
- 15 *Work 64:7&8*
Mixed media
72 × 157 1/8
1964
Lent by the artist

ITO Takayasu



ITÔ, Takayasu. 1745, Dai, Kamakura-shi, Kanagawa-ken
Born in Hyogo Prefecture in 1934. Graduated at the art course, Tokyo University of Arts in 1958. Was awarded the first prize of Shell art exhibition in 1959; Asahi Shimbun, outstanding works of art in 1960; Biennale of Paris, 1961; Mainichi Shimbun, Contemporary Japanese Art and Fourteen Japanese Painters in New York in 1962 respectively; Yomiuri Independents in 1963.

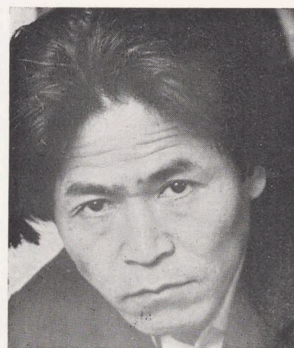


- 16 *Infinite I*
Plaster on canvas on board
59 1/2 × 59 1/2
1962
Lent by the artist

- 17 *Infinite II*
Plaster on canvas on board
59 1/2 × 59 1/2
1962
Lent by the artist

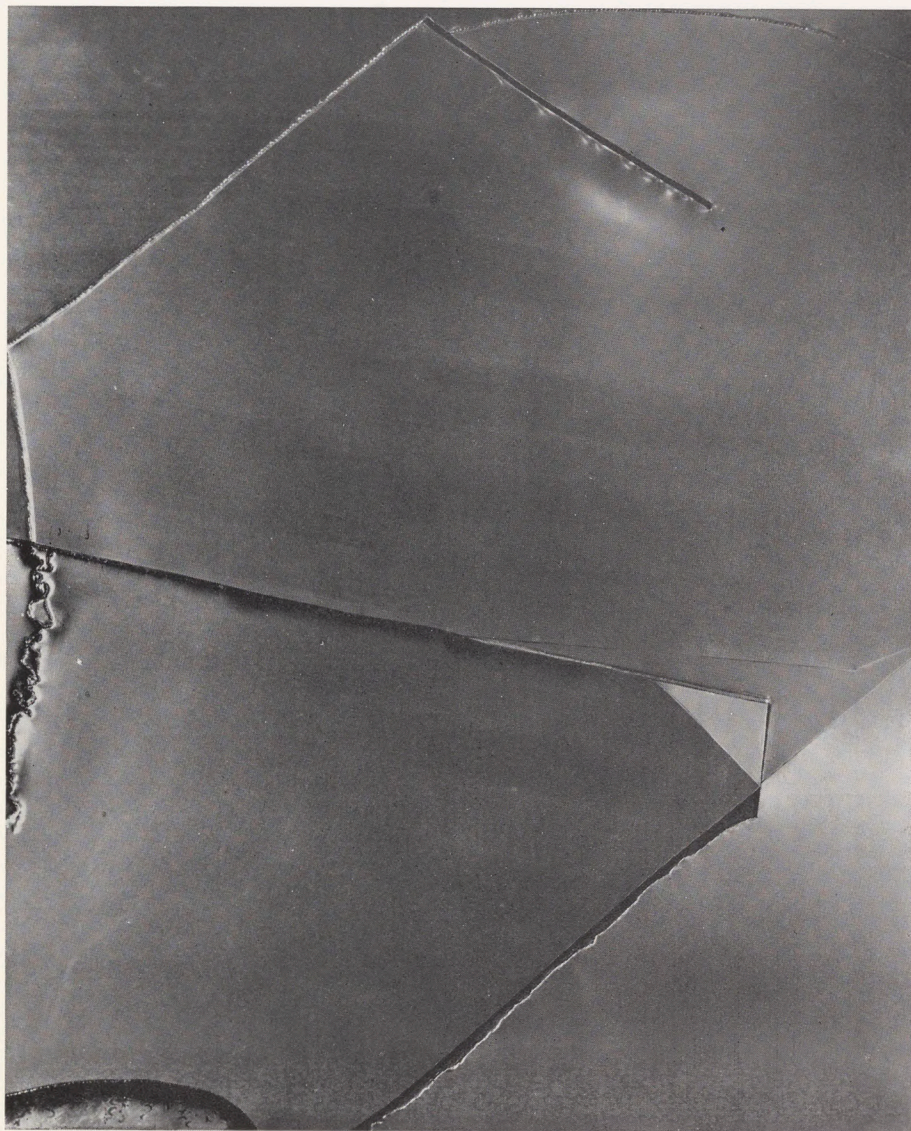
- 18 *Infinite III*
Plaster on canvas on board
71 1/2 × 71 1/2
1961
Lent by the artist

KUNO Shin



KUNO, Shin. 2-98, Torisu-machi,
Minami-ku, Nagoya

Born in Nagoya in 1921. Entered the art course, Tokyo Higher Normal School in 1940. Enlisted in the naval air division while still in school in 1944. Was awarded a Shinseisaku Kyokai prize for young artists in 1955. Had Individual exhibitions from 1957 to 1960; Premio Lissone, Milan in 1959; Carnegie International Exhibition in 1961; Asahi Shimbun, outstanding works of art in 1962; Individual exhibition in London; American Federation of Arts, Ten Contemporary Japanese Painters and Sculptors in 1963.



- 19 *Work 1963 No. SK 588*
Steel on board
63 × 51 1/4
1963
Lent by the Tokyo Gallery,
Tokyo
- 20 *Work 1964-1*
Steel on board
63 × 51 1/4
1964
Lent by the artist
- 21 *Work 1964-2*
Steel on board
50 3/8 × 35 7/8
1964
Lent by the artist
22. *Work 1964-3*
Steel on board
50 × 35 7/8
1964
Lent by the artist

MAEDA Josaku



MAEDA, Jôsku. 156, Kunitachi,
Kunitachi-machi, Kitatama-gun,
Tokyo

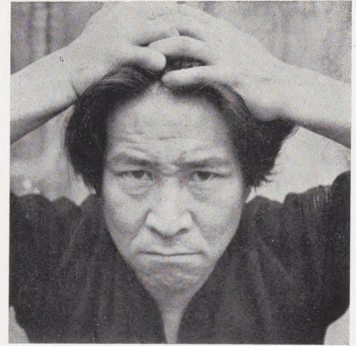
Born in Toyama in July, 1926. Graduated at the Musashino School of Art in 1953. Took part in "Contemporary Japanese Art," Australia and New Guinea, 1958; "Moment of Vision" in Rome, Biennale of Paris in 1959; Tenth Premio Lissone in 1959; "Réalités Nouvelles '60" in Paris in 1960; Second Biennale of Paris in 1961; "Surrealismus - Phantasie - Malerei der Gegenwart" Wien in 1962; Won a Prize in Biennale of Tokyo, 1963. Represented in Asahi Shimbun exhibition, "Outstanding Works of Art in 1964." Has held a number of individual exhibitions in Japan and abroad.



- 23 *Espace du Humaine No.1,*
Work No. 206
Oil on canvas
63 3/4 × 51 1/4
1963
Lent by the artist

- 24 *Naissance Humaine No. 15,*
Work No. 214
Oil on canvas
57 1/2 × 44 7/8
1963
Lent by Mr. SATO, Kinji,
Tokyo

MIZUTANI Isao



MIZUTANI, Isao. 5-11, Yada-cho,
Higashi-ku, Nagoya

Born in Nagoya in 1922. Was awarded a Shell art prize in 1958; Yomiuri Independents since 1959; Museum of Modern Art, Tokyo, "History of Surrealism" in 1960; Carnegie International Exhibition in 1961; Won the Maruzen Art Prize, Second Pan Pacific Exhibition of Young Artists (won the Education Minister's Prize), Mainichi Shimbun; Contemporary Japanese Art and Fourteen Japanese Painters in New York in 1962; Asahi Shimbun, outstanding works of art in 1963; "Surrealism" in Utrecht in 1964; several individual exhibitions in Japan.

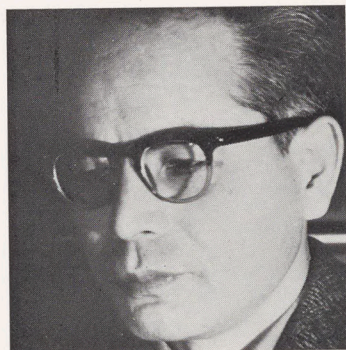


- 25 *Emono-no-kao-1*
Japanese pigment and glue on
paper on board
51 1/4 × 38 1/4
1963
Lent by the artist

- 26 *Emono-no-kao-3*
Japanese pigment and glue on
paper on board
63 7/8 × 51 1/4
1964
Lent by the artist

- 27 *Kenbutsunin*
Japanese pigment and glue on
paper on board
63 7/8 × 51 1/4
1960
Lent by the artist

MORITA Shiryu



MORITA, Shiryû. Kuromon Higashi, Sawaragi-cho, Kamikyo-ku, Kyoto
Born in Hyogo Prefecture in 1912. Took part in Bokujin group exhibition in Paris and Brussels in 1954; in New York in 1957; invited to the Salon Octobre, Paris in 1953; Museum of Modern Art, New York, Museum of Modern Art, Tokyo, and traveling exhibition in Europe of modern Japanese calligraphy in 1954 respectively; Museum of Modern Art, Tokyo, "Development of Abstract Painting" and Carnegie International Exhibition in 1958 respectively. Fifth Biennale of São Paulo, 1959; Freiburg in 1960; Sixth Biennale of São Paulo, 1961; Darmstadt in 1962; Museum of Modern Art, Australia and "Schrift und Bild" in Amsterdam in 1963; individual exhibition in New York in 1963. Works in museums in Rome, Darmstadt, San Francisco and Baden-Baden.



30

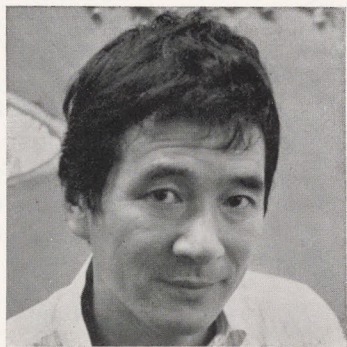
28 *Ju*
Japanese Lacquer, glue and
alum. powder on paper on
board
44 1/2 × 32 3/4
1964
Lent by the Yamada Art Gal-
lery, Kyoto

29 *Raku*
Japanese Lacquer, glue and
alum. powder on paper on
board
44 1/2 × 32 3/4
1964
Lent by the Yamada Art Gal-
lery, Kyoto

30 *Ryu*
Japanese Lacquer, glue and
alum. powder on paper on
board
26 3/8 × 57
1964
Lent by the Yamada Art
Gallery, Kyoto

31 *Tora*
Japanese Lacquer, glue and
alum. powder on paper on
board
44 1/2 × 32 3/4
1964
Lent by the Yamada Art Gal-
lery, Kyoto

MOTONAGA Sadamasa



MOTONAGA, Sadamasa. 266-9,

Nogami, Obayashi, Takarazuka-shi
Born in Mie Prefecture in 1922. Member
of Gutai Bijutsu group in 1955 and stud-
ied under Yoshihara Jiro. Took part in
exhibitions in Japan and abroad: Arte
Nouva, and Premio Lissone in Torino in
1959; Four Japanese Artists in New York
in 1960; "Continuite et Avant-garde au
Japon" in Torino, Japanese print exhi-
bition in New York and Twelfth Premio
Lissone in 1961 respectively; "Strutture e
Stile" in Torino in 1962; Grand Palais,
Paris in 1963; Several individual exhi-
bitions in Japan and abroad.

- 32 *Work 31*
Enamel and stone on canvas
on board
71 3/4 × 72
1963
Lent by the artist

- 33 *Work 32*
Enamel and stone on canvas
on board
63 3/4 × 51 5/8
1963
Lent by the artist

- 34 *Work 63-469*
Enamel and stone on canvas
on board
72 × 58
1963
Lent by the Tokyo Gallery,
Tokyo



34

NOMURA Kô



NOMURA, Kô. 42, Koyama Nishi Ono-cho, Kita-ku, Kyoto
Born in Kyoto in 1927. Graduated from Tokyo Academy of Fine Arts. Took part in the Asahi Shimbun, Thirteenth exhibition of outstanding works of art; Mainichi Shimbun, Exhibition of selected works.



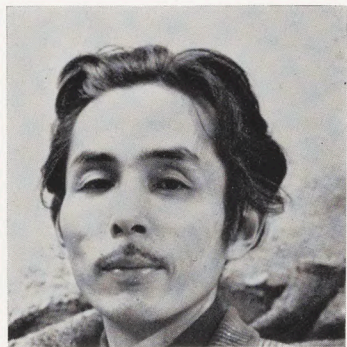
36

- 35 *Pagu*
Newspaper mat and oil on board
48 1/2 × 32 1/4
1963
Lent by the Yamada Art Gallery, Kyoto

- 36 *Sugao*
Newspaper mat and oil on board
48 1/2 × 72
1963
Lent by the Yamada Art Gallery, Kyoto

- 37 *Show*
Newspaper mat and oil on board
65 × 52 3/8
1964
Lent by the Yamada Art Gallery, Kyoto

OHNO Hidetaka



OHNO, Hidetaka. c/o Mr. Tanaka, 3113 Komatsubara Kita-machi, Kita-ku, Kyoto

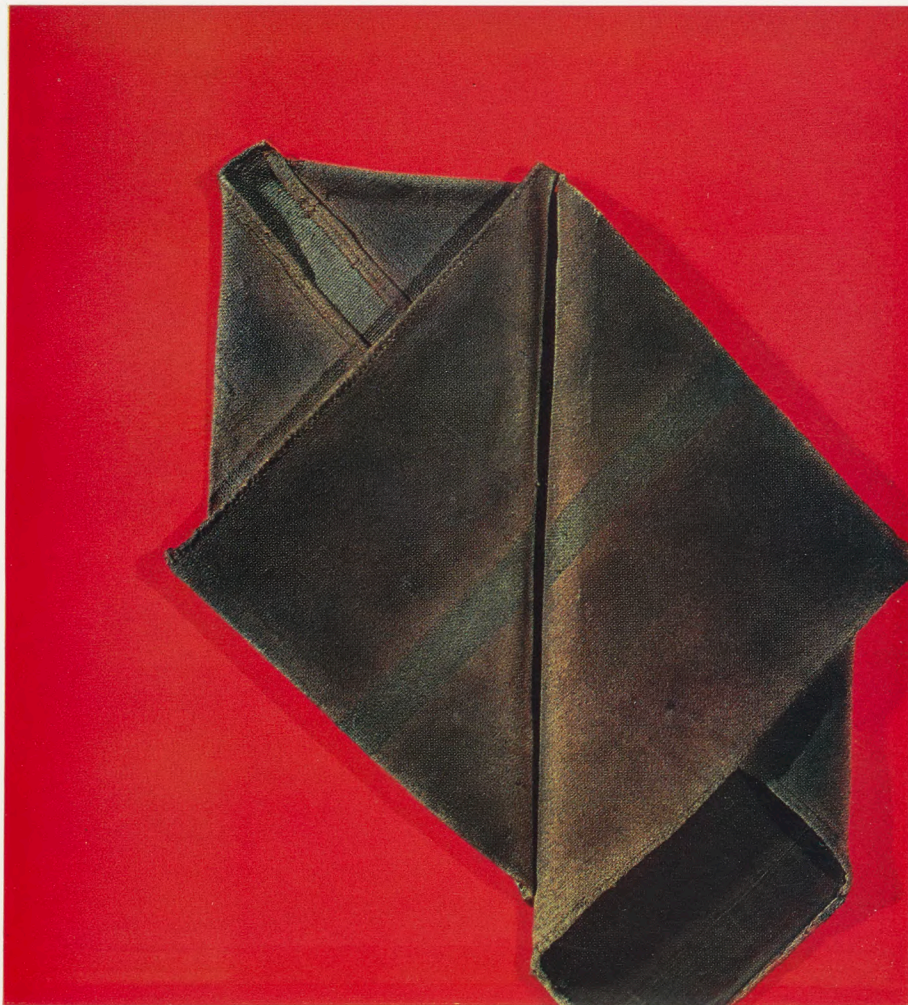
Born in Kyoto in 1922. Graduated from Kyoto School of Painting. One of the founders of the Pan-real art group. Participated in the Carnegie International Exhibition in 1952.

- 38 *Orime*
Ground pigment and canvas
sack on canvas on board
26 3/4 × 23 1/4
1964
Lent by the Yamada Art
Gallery, Kyoto

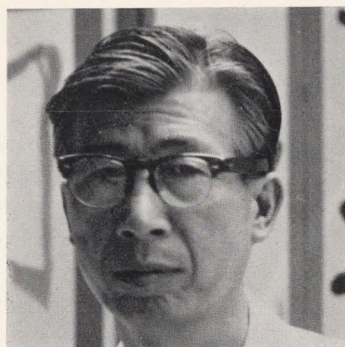
- 39 *Hi No. 2-15*
Ground pigment and canvas
sack on canvas on board
36 1/4 × 46 7/8
1964
Lent by the Yamada Art
Gallery, Kyoto

- 40 *Hi No. 23*
Ground pigment and canvas
sack on canvas on board
66 3/4 × 27 3/4
1963
Lent by the Yamada Art
Gallery, Kyoto

- 41 *Hi No. 24*
Ground pigment and canvas
sack on canvas on board
57 1/8 × 52 3/8
1963
Lent by the Yamada Art
Gallery, Kyoto



OKABE Sofu



OKABE, Sôfû. 141, Yono-shi, Saitama-ken

Born in Gumma Prefecture in 1910. Studied under Hidai Tenrai. Took part in the exhibition of modern Japanese calligraphy in New York in 1953; Traveling exhibition in Europe of modern Japanese calligraphy in 1955; American Water Color Association, Japan Section in 1957; Museum of Modern Art, Tokyo "Development of Abstract Painting" in 1958; Modern Japanese calligraphy in Freiburg in 1960; Biennale of São Paulo in 1961; Japanese calligraphy in Darmstadt in 1962; Museum of Modern Art, Melbourne, Traveling exhibition in Australia of modern Japanese calligraphy in 1963.

- 42 *Union*
Sumi on paper
53 1/4 × 40 3/8
1964
Lent by the artist

- 43 *Engraving*
Sumi on paper
40 1/8 × 53 1/8
1964
Lent by the artist

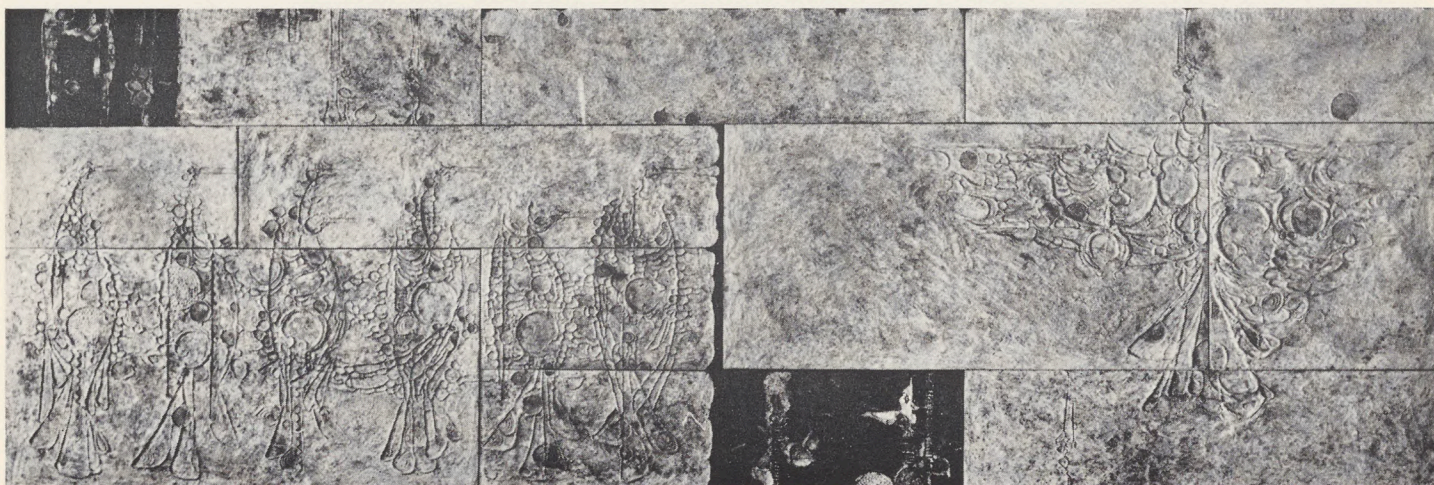
- 44 *Sea*
Sumi on paper
18 7/8 × 23 5/8
1963
Lent by the artist



SHIMOMURA Ryonosuke



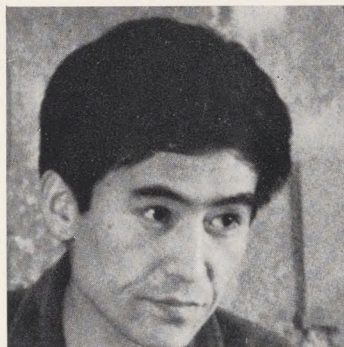
SHIMOMURA, Ryōnosuke. 5, Yoshida Hon-machi, Sakyo-ku, Kyoto
Born in Osaka in 1923. Studied at the Kyoto School of Painting. One of the founders of the Pan-real art group and took part in the exhibitions of the group in Kyoto and Osaka since 1948. Carnegie International Exhibition in 1958; Asahi Shimbun, outstanding works of art in 1955, 1960 and 1961; Traveling exhibition in Central and South America and Houston Museum in 1959 respectively; Sixth and Seventh Tokyo international exhibitions; Won the Maruzen art prize in 1961.



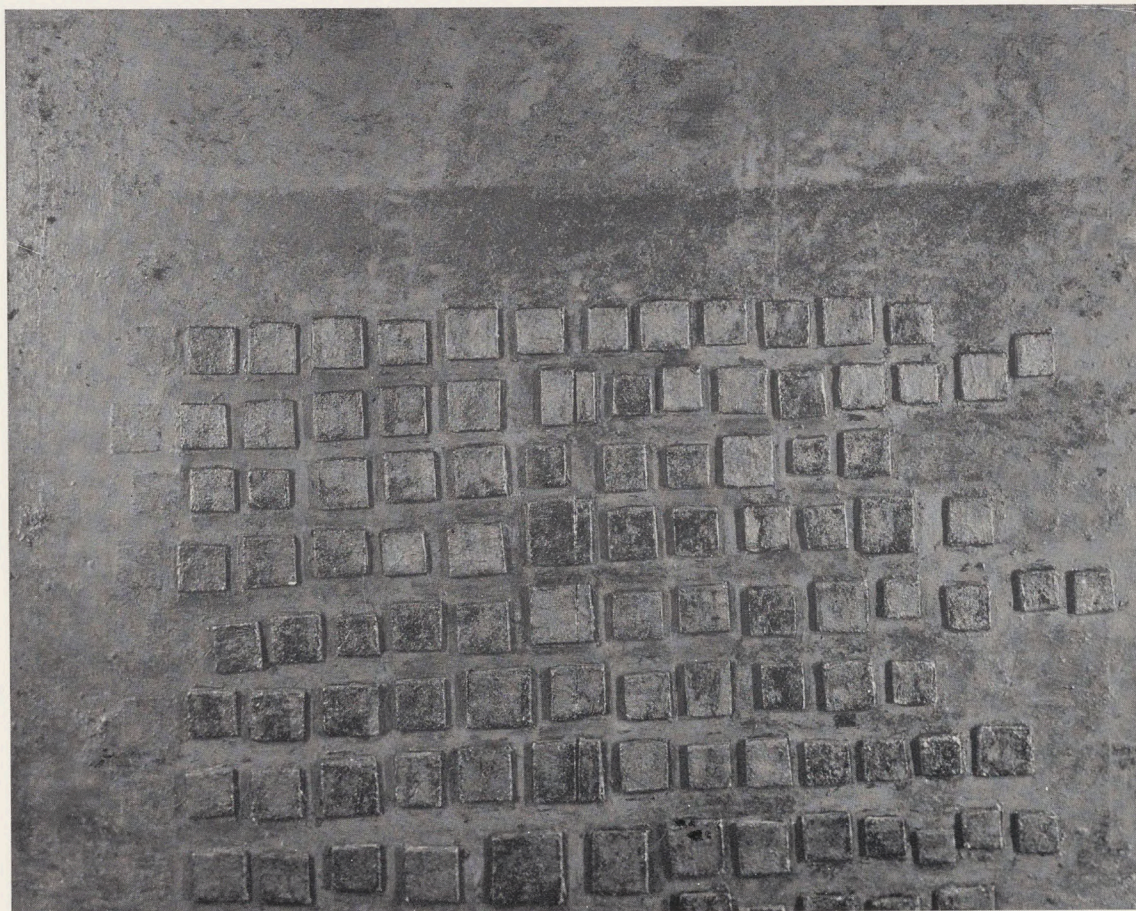
45

- 45 *Wall of Birds I*
Mixed media on board
71 1/4 × 214 5/8
1964
Lent by the artist
- 46 *Wall of Birds II*
Mixed media on board
71 3/4 × 107 1/2
1964
Lent by the artist
- 47 *Cyo*
Mixed media on board
53 3/4 × 71 3/4
1961
Lent by the Maruzen Oil
Company, Osaka

TAKAHASHI Shu



TAKAHASHI, Shû. 3-4, Tsurumaki-cho, Setagaya-ku, Tokyo
Born in Hiroshima in 1930. Studied at the Musashino School of Art. Member of the Dokuritsu Bijutsu Kyokai in 1954. Won the prize of the group in 1957 and 1961. Won also the Yasui Memorial Prize in 1961. Asahi Shimbun, outstanding works of art, Mainichi Shimbun, contemporary Japanese art and Fourteen Japanese Painters, New York in 1962 respectively; Several individual exhibitions in various parts of Japan. Now studying in Rome at the invitation of the Italian Government.



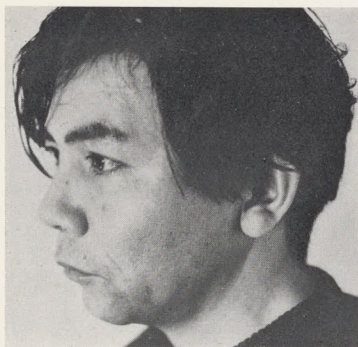
50

- 48 *Two Towers*
Encaustic and oil on canvas
44 1/8 × 57 1/8
1960
Lent by the artist

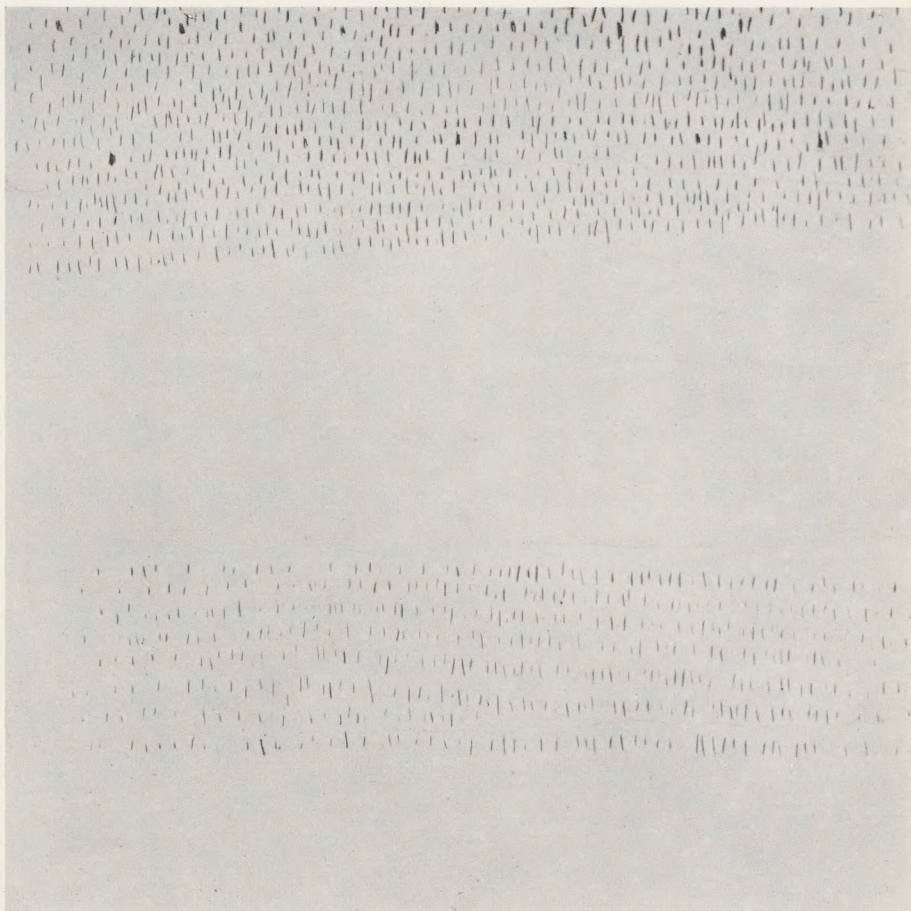
- 49 *Horizon*
Encaustic and oil on canvas
45 3/4 × 31 1/2
1961
Lent by the artist

- 50 *Ground*
Mixed media on canvas
51 1/4 × 63 7/8
1963
Lent by the artist

TOMIOKA Soichiro



TOMIOKA, Sôichirô. 3, Nampeidai, Shibuya-ku, Tokyo
Born in Niigata Prefecture in 1922. First individual exhibition in Tokyo in 1958; Was awarded the Shinseisaku Kyokai Prize in 1961 and 1962; Fifth contemporary Japanese art exhibition (won a prize) and Fourteen Japanese Artists in New York in 1962 respectively; Seventh Tokyo international exhibition and Seventh Biennale of São Paulo, the "Caido Alcantara Machado" Prize in 1963 respectively. Many individual exhibitions in New York and Tokyo.



- 51 *Moving round solemnly*
Oil on canvas
63 7/8 × 51 1/4
1963
Lent by the artist

- 52 *Rhapsody No. 1*
Oil on canvas
63 × 63
1964
Lent by the artist

- 53 *Rhapsody No. 2*
Oil on canvas
63 × 63
1964
Lent by the artist

- 54 *The Unknown*
Oil on canvas
63 3/4 × 153 1/2
1963
Lent by the artist

53

YOSHIHARA Jiro



YOSHIHARA, Jirô. 39, Kimitsu-cho, Ashiya-shi, Hyogo-ken
Born in Osaka in 1905. Took up painting without a master. Sent works to Nika exhibition since 1934. Member of same in 1943. Founder of the Gutai Bijutsu group in 1954. Took part in numerous exhibitions abroad: Salon de Mai in 1952; Carnegie International Exhibition in 1952, 1958 and 1961; Four Japanese Artists in New York in 1960; "Continue et Avant-garde au Japon" and Twelfth Premio Lissone in Torino in 1961; American Federation of Arts, Contemporary Japanese painting and sculpture in 1963-1964; Fourth Guggenheim International Award in 1964. Works in Carnegie Institute, International Center of Aesthetic Research, Torino and private collections in Japan and abroad.



55

55 *White circle on red*
Oil on canvas
76 × 102 3/8
1963
Lent by the artist

57 *Black lines on white*
Oil on canvas
51 1/4 × 38 1/4
1964
Lent by the artist

56 *White circle on black*
Oil on canvas
51 1/4 × 76
1964
Lent by the artist

THE EXHIBITION WILL BE SHOWN AT

THE CORCORAN GALLERY OF ART - WASHINGTON, D. C.
OCTOBER 1 — NOVEMBER 29, 1964

DES MOINES ART CENTER - DES MOINES, IOWA
FEBRUARY 12 — MARCH 21, 1965

M. H. de YOUNG MEMORIAL MUSEUM - SAN FRANCISCO, CALIFORNIA
MAY 13 — JUNE 13, 1965

ISAAC DELGADO MUSEUM OF ART - NEW ORLEANS, LOUISIANA
SEPTEMBER 26 — OCTOBER 24, 1965

THE DETROIT INSTITUTE OF ARTS - DETROIT, MICHIGAN
NOVEMBER 14 — DECEMBER 19, 1965



